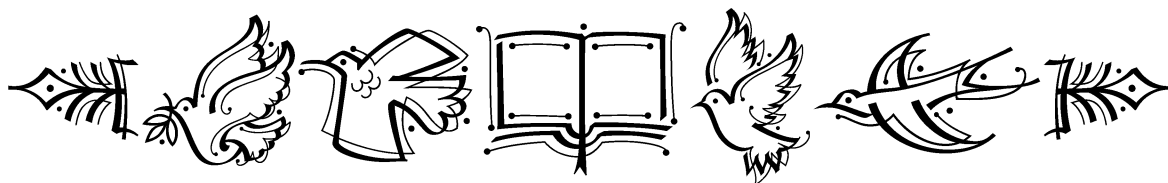
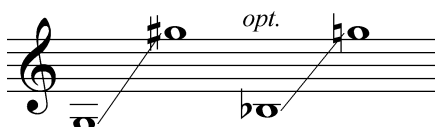


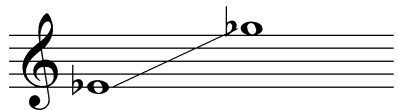
# Leafs from the Diary of an Old Soul

A cycle based on *the Diary of an Old Soul* by George Macdonald  
Music by M. Ryan Taylor

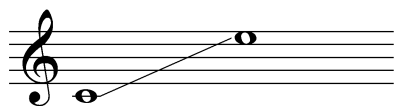
Medium High Voice



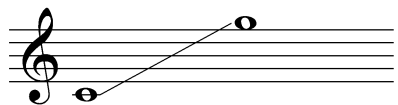
# Contents-



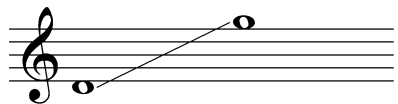
Pg. 1 - Thy Fishes Breathe - Entry of January 5th



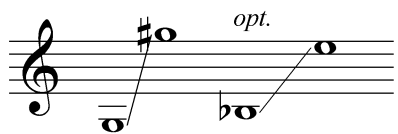
Pg. 5 - Come to me, Lord - Entry of January 30th



Pg. 10 - Gloriously Wasteful - Entry of March 2nd



Pg. 17 - Childness Fresh - Entry of October 20th



Pg. 21 - To Part for Praise - Entry of December 12th



Medium  
High

# Leafs from the Diary of an Old Soul

## 1. Thy Fishes Breathe - Entry of January 5th

Poetry composed by  
George MacDonald (1824-1905)

Music composed by  
M. Ryan Taylor

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts with a vocal line in 12/8 time, with lyrics "Thy fishes". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics "breathe but where thy waters roll;". The piano accompaniment continues with similar rhythmic patterns. The third system has lyrics "Thy birds fly" and includes a change in time signature from 12/8 to 3/4. The score includes various musical notations such as dynamics (p, f, mp), tempo markings (rit., a tempo), and performance instructions like "eighth remains constant" and "8va".

Thy fishes

breathe but where thy waters roll;

Thy birds fly

*p* *rit.* *f* *p* *a tempo*

*mp*

*eighth remains constant*  $\bullet = 72$

8va

Lea. \* Lea. \* Lea. \* Lea. \* Lea. \*

10

3 but with -

15

in thy air - y, sea;

*mf* *p*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.*

19

Broadly

My soul breathes on - ly in thy in - fi - nite

Broadly

*mf* *f*

\* *con pedale* *Leg.* \*

23

*accel.*

*a tempo*

soul; I breathe, I think, I love, I live, but

*mp accel. p mp mf a tempo*

28

thee.

*p f*

Led. \* Led. \* Led. \* Led.

33

Oh breathe, oh

*p pp*

\* Led.

39

think, O Love live in - to

This musical system covers measures 39 to 44. The vocal line (top staff) begins with a melodic phrase in measure 39, marked with a dashed slur. The lyrics "think, O Love live in - to" are aligned with the notes. The piano accompaniment (bottom staves) features a simple harmonic accompaniment with a bass line of quarter notes and a treble line of half notes.

45

me!

This musical system covers measures 45 to 48. The vocal line (top staff) continues with a melodic phrase, marked with a solid slur. The lyrics "me!" are aligned with the notes. The piano accompaniment (bottom staves) continues with the same harmonic accompaniment.

\*

## 2. Come to me, Lord - Entry of January 30th

George MacDonald (1824-1905)

M. Ryan Taylor

Slow (about 54), Contemplative, Rubato

The musical score is written in 3/4 time and consists of three systems. The first system (measures 1-3) features a vocal line starting with a rest, followed by the lyrics "Come to me, Lord:" and a piano accompaniment with dynamics *pp* and *p*. The second system (measures 4-5) has the vocal line with lyrics "I will not spe - cu - late how, Nor" and piano accompaniment with dynamics *mf*. The third system (measures 6-8) has the vocal line with lyrics "think at which door. I would have thee ap - pear, Nor put off call - ing til my" and piano accompaniment with dynamics *p*, *mf*, and *p*. The score includes various musical notations such as rests, triplets, slurs, and dynamic markings. There are also performance instructions like "Ped." and asterisks in the piano part.

9

floors be swept, but cry, cry,

*mp* *f*

*8va* *8va*

*3* *3*

*Red.*

11

"Come, Lord, come an-y way, come now."

*ff* *pp* *p*

*8va*

*Red.*

15

Thou wilt in - ter - pret life to me, and

*mp*

*3* *5*

*Red.*



19

men, art, na - ture, my own soul's mys - te - ries; —

*accel.* *mf* *rit.* *ff*

22

bring - ing truth out, clear joy - ous to my ken,

*a tempo* *mp* *f* <sup>3</sup>

*ped.* \* *ped.* \* *ped.*

25

Fair as the morn tramp - ling the

*mp*

\* *Leo.* \* *Leo.*

28

dull night. Then the lone hill -

*f*

\* *Leo.*

31

side shall hear ex - ul - tanteries; The joy - ous see me joy, the

*ff*

\* *sub-Leo.* \*

34 *mf* *p*

weep-ing weep; The watch-ing smile, as Death

*mp* *p*

*8va*

*Leg.* \*

38 *ppp*

breathes on me his cold sleep.

*pp*

# 3. Gloriously Wasteful - Entry of March 2nd

George MacDonald (1824-1905)

M. Ryan Taylor

*♩ = 120* Marcato Bell-like

The musical score is written for piano and voice. It consists of four systems of music. The first system (measures 1-3) features a treble clef with a melody starting on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, and a dotted quarter note G4. The bass clef has a continuous eighth-note accompaniment with sixteenth-note pairs, marked with '6' and 'mp'. The second system (measures 4-6) continues the melody and accompaniment, with the melody marked 'mf'. The third system (measures 7-9) includes a triplet of eighth notes in the melody (measures 8-9) and continues the accompaniment, marked 'mp'. The fourth system (measures 10-12) begins with a vocal line in 5/4 time marked 'f' and 'Freely', with the lyrics 'Glo - - - - -'. The piano accompaniment continues in 5/4 time, marked 'f'. The score concludes with a double bar line and an asterisk (\*).

*mf*

*mp*

*mp*

*f* Freely

Glo - - - - -

*f*

\*

13 *mp* **A Tempo**

rious - ly waste - ful, O Lord, art thou!

*p* **A Tempo**

*Ad.* \*

18

*Ad.* \*

*Ad.* \*

*Ad.* \*

*Ad.* \*

21 *mp* **Rubato**

Sun - - - set faints af - ter sun - - - set

*mp* **Non-Rubato**

*Ad.* \*

*Ad.* \*

*Ad.* \*

*Ad.* \*

24

*mf*

in - - - - - to the

Lea. \* Lea. \* Lea. \*

27

*f*

*mp* Non-Rubato

night, Spen - do - rous - ly

Lea. \* Lea. \* Lea. \*

*mf* *mp* A Tempo

30

dy - ing from thy win - dow sill for -

Lea. \* Lea. \* Lea. \* Lea. \*

33 *p*

e - - - - ver. In the

*pp*

6

Red.

37 *p*

per - - - - fect time, When we are in our na - tal

*p*

\* Red.

3

41 *f*

home, What if thou make us a - ble to make like thee: To light with

*mf* *f* *mp*

\* Red. \* Red.

3

Slower (somewhere in the 80's)

45

Musical score for measures 45-48. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "moons, to clothe with green - er - y,". The piano accompaniment features a complex rhythmic pattern with frequent changes in meter (3/4, 4/4, 3/4). Dynamics include *f*, *mp*, *rit.*, and *p*. Pedal markings are present at the end of measures 45, 46, 47, and 48.

49

Musical score for measures 49-54. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "To hang gold sun - sets o - ver a rose and pur - ple sea!". The piano accompaniment consists of a steady bass line with chords. Pedal markings are present at the end of measures 50, 51, 52, 53, and 54.

55

Musical score for measures 55-58. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Then one to his neigh - bor may call out,". The piano accompaniment is mostly silent, with a few chords in the first measure. A triplet of eighth notes is marked in measure 56. Pedal markings are present at the end of measures 55 and 58.





71 *mf* *f*

then each soul to each the clo - ser cling!

*accel.* *Bell-like Marcato* *mf*

A Tempo *mp*

*Legato* *Legato*

76

80

*p* *pp* *rit.*

84

*ppp*

# 4. Childness Fresh - Entry of October 20th

George MacDonald (1824-1905)

M. Ryan Taylor

Improvisatorily [parts only needs to line up exactly where 'barlines' appear]

About ♩ = 64

*p*

Lead. \* Lead. \* Lead. \*

This system contains the first three measures of the piece. It features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked 'About ♩ = 64'. The piano part begins with a dynamic marking of *p*. The vocal line starts with a whole note chord. There are three 'Lead.' markings with asterisks below the piano part, indicating improvisation points.

4

*p* I shall with child - - - ness fresh, look up

Lead.

This system contains measures 4 through 6. The vocal line begins with a dynamic marking of *p* and the lyrics 'I shall with child - - - ness fresh, look up'. The piano accompaniment continues with a similar texture. A 'Lead.' marking is present below the piano part.

7

to thee; Thou, see - ing thy

3

\*

This system contains measures 7 through 9. The vocal line continues with the lyrics 'to thee; Thou, see - ing thy'. There is a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand. An asterisk is located at the bottom right of the system.

9

child with age en-cum - bered sore,

*Ped.*

11

wilt round him bend thine arm more care - ful - ly.

\* *Ped.*

14

*f* And when grim Death doth take me by the throat,

\* *Ped.* \*

18

*mp* Thou wilt have pi-ty on thy han-di-work; *p* and draw my

*p* 3

\* Ped. \*

23

soul out, glad-der than thy saved crea-tures from the nar-row ark

*Ped.* 3 3 3

\* Ped.

26

who rush-ing out leaped and laughed and cried for

*Ped.*

28 *ff*

joy, *p* And the great rain - bow

*f* *p*

*And.*

31

strode a - cross the dark.

*pp*  
*rit.*

*And.*

# 5. To Part for Praise - Entry of December 12th

George MacDonald (1824-1905)

M. Ryan Taylor

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The first system begins with a vocal line in common time (C) and a piano accompaniment. The tempo is marked 'Non-Rubato' with a quarter note equal to 104. The piano part starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The vocal line has a dashed line above it indicating a breath mark. The lyrics 'Give' are placed under the vocal line. The second system starts at measure 5. The vocal line continues with the lyrics 'me a world, to'. The piano accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The third system starts at measure 9. The vocal line has the lyrics 'part' and 'for'. The piano accompaniment features a forte (*f*) dynamic. The score concludes with a double bar line and repeat dots.

14

praise and sun - der, for praise,

*mf*

17

praise for praise and

*p*

20

sun - der. —

*f*

*p*



24

The brooks be bells, the brooks be bells, the brooks be

*f*

28

bells, be bells, be bells, be bells;

30

The winds in caverns dumb, a -

*p* *f*

33

wake fife and flute, fla - geo - let and voice; The

*mf* *f* *p*

36

(fi - er) shook earth it - self be the great drum;

*ff*

39

Ri - vers, seas, ice - bergs fill the

43

great score up and un - der;

*mf* 3 *f* 5 3

Red. \*

46

Let the air the re - gions bass out

3

50

thun - der! out

*ff*

52

thun - - - - - der!

The image shows a musical score for voice and piano. The top staff is a vocal line in treble clef, starting with a half note G4 (labeled '52') and followed by a melodic phrase. A dashed line above the staff indicates a breath mark. The lyrics 'thun - - - - - der!' are written below the vocal line. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features chords and moving lines in both hands, with some notes marked with 'v' (accents) and '8' (octaves).

# The Last Page

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Thank you for downloading one of my original vocal works. You might ask why a professional composer would be allowing you to download and print his original music for free. The truth is that most composers (with a few notable exceptions) do not make a significant portion of their income from the sale of scores. At one time, traditional paper publishing firms were the only way to get scores into the hands of performers like yourselves. The electronic transfer of information over the internet has abolished the need for a middleman between composers and performers, and the traditional costs of printing, storing and shipping of sheet music as well as the vast administrative costs of managing a large publishing firm are no longer a relevant issue. Therefore, you may print as many copies of this music as you need to perform this work, free of charge.

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- ♪ **Performing group/individual and contact information**
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All the best to you,

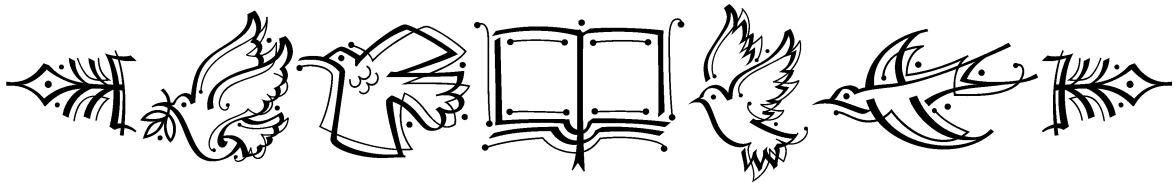
*M. Ryan Taylor*

# Notes

# Leafs from the Diary of an Old Soul

A cycle based on *the Diary of an Old Soul* by George Macdonald  
Music by M. Ryan Taylor

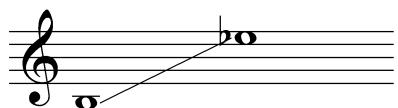
Medium Low Voice



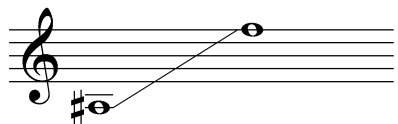
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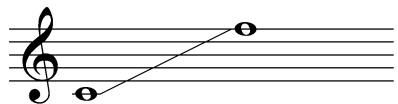
Pg. 1 - Thy Fishes Breathe - Entry of January 5th



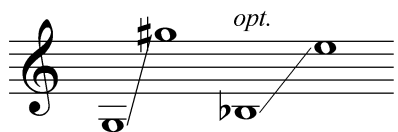
Pg. 5 - Come to me, Lord - Entry of January 30th



Pg. 10 - Gloriously Wasteful - Entry of March 2nd



Pg. 17 - Childness Fresh - Entry of October 20th



Pg. 21 - To Part for Praise - Entry of December 12th





Medium  
Low

# Leafs from the Diary of an Old Soul

## 1. Thy Fishes Breathe - Entry of January 5th

Poetry composed by  
George MacDonald (1824-1905)

Music composed by  
M. Ryan Taylor

The musical score is written for voice and piano. It begins in 12/8 time with a tempo of quarter note = 72. The vocal line starts with the lyrics "Thy fish - es" and includes a note with the instruction "eighth remains constant". The piano accompaniment features a piano introduction with a *rit.* (ritardando) section, followed by a *f* (forte) section, and then a *p* (piano) section marked *a tempo*. The piano part includes several "Lead" markings with asterisks. The score is divided into three systems. The first system covers measures 1-2. The second system, starting at measure 3, includes the lyrics "breathe but where thy wa - ters roll;". The third system, starting at measure 6, includes the lyrics "Thy birds fly". The score concludes with a final cadence in 3/4 time.

11

3

*8va*

but with - in thy

*f* *p* *mf*

*Leg.* \* *Leg.* \*

17

Broadly

air - y, sea; My soul breathes

*p* *mf*

Broadly

*con pedale*

*Leg.* \* *Leg.* \*

21

*accel.*

on - ly in thy in - fi - nite soul; I breathe, I think, I

*f* *mp* *accel.* *p* *mp*

*Leg.* \*

26

*a tempo*

love, I live, but thee.

*mf* *a tempo* *p*

Ped. \* Ped. \* Ped. \*

31

Oh breathe,

*f* *p*

Ped. \* Ped.

36

oh think, O

*pp*

Ped.

42

Love live in - to me!

48



## 2. Come to me, Lord - Entry of January 30th

George MacDonald (1824-1905)

M. Ryan Taylor

Slow (about 54), Contemplative, Rubato

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The tempo and mood are indicated as 'Slow (about 54), Contemplative, Rubato'. The lyrics are: 'Come to me, Lord: I will not spe - cu - late how, Nor think at which door I would have thee ap - pear, Nor put off call - ing til my'. The score includes dynamic markings such as *pp*, *p*, *mf*, and *p*. There are also performance instructions like 'Ped.' (pedal) and 'sua' (sustained). The score features several triplet markings (indicated by a '3' above the notes) and a fermata over the final note of the first system. The piano accompaniment includes arpeggiated chords and sustained textures.

9

floors be swept, but cry, cry,

*mp* *f*

*8va* *8va*

*Leg.*

*\**

11

"Come, Lord, come an - y way, come now."

*ff* *pp* *p*

*8va*

*Leg.*

*\**

15

Thou wilt in - ter - pret life to me, and

*mp*

*3* *5*

*\**

19

men, art, na-ture, my own soul's mys-te-ries; — a tempo bring-ing truth out,

*mf* *ff* *mp*

*accel.* *rit.*

3

*And.*

23

clear joy-ous to my ken,

*f*

3

\* *And.*

24

Fair as the

*mp*

\* Ped.

27

morn tramp - ling the dull night.

*f*

\* Ped.

30

Then the lone hill - side shall hear ex - ul - tant cries; The

*ff*

\* *sub-Ped.*



33

*p* joy - ous see me joy, the weep - ing weep; *mf* The watch - ing smile, *p* as

*mp*

(8<sup>va</sup>) - - \*

8<sup>va</sup> - - - - \*

2<sup>do</sup>.

37

Death breathes on me his cold sleep.

*ppp*

*p*

*pp*

# 3. Gloriously Wasteful - Entry of March 2nd

George MacDonald (1824-1905)

M. Ryan Taylor

*Marcato Bell-like*

$\bullet = 120$

*mf*

*mp*

*Legato*

4

8

*f*

11 *f* *Freely*

*mp*

Glo - - - - - rious - ly

\*

15

A Tempo

waste-ful, O Lord, art thou!

*p*  
A Tempo

Ped. \* Ped. \*

19

*mp* Rubato

Sun - - - - set

*mp* Non-Rubato

Ped. \* Ped. \* Ped. \*

22

faints af - ter sun - - - - set

Ped. \* Ped. \* Ped. \*



36

*p*

In the per - - - fect time,

\* *Leg.*

40

*p*

*f*

When we are in our na - tal home, What if thou make us a - ble to make like

\* *Leg.*

\* *Leg.*

\*

44

thee: To light with moons, to clothe with green - er -

*Leg.*

\* *Leg.*

\*

Slower (somewhere in the 80's)

49  
y, To hang gold sun-sets o - ver a rose and

*p*

Lead. \* Lead. \* Lead. \* Lead. \*

Detailed description: This system contains measures 49 through 53. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and accents marked with asterisks.

54  
pur-ple sea! Then one to his neigh-bor may call out,

3

Lead. \*

Detailed description: This system contains measures 54 through 58. The vocal line continues in treble clef. The piano accompaniment is mostly static, with some chords in the right hand and rests in the left hand. A triplet of eighth notes is marked with a '3' above it. The system ends with an asterisk and the word 'Lead.'.

59 *f*  
"Come! Bro-ther come hi - - - ther:  
A Tempo

*mf*

6 6 6 6 6 6

Lead. *f* \* Lead. \*

Detailed description: This system contains measures 59 through 63. The vocal line is in treble clef, starting with a forte (*f*) dynamic. The piano accompaniment is in bass clef, featuring a complex sixteenth-note pattern in the right hand, with sixteenth-note groupings of six notes marked with '6'. The tempo is marked 'A Tempo' and the dynamic is mezzo-forte (*mf*). The system concludes with a piano (*f*) dynamic and asterisks.



76

Musical score for measures 76-79. The system includes a vocal line and a piano accompaniment. The piano part features sixteenth-note patterns with sixteenth rests and sixteenth beams, with sixteenth rests indicated by a '6' below the notes. A long slur covers the piano part across all four measures. The vocal line has a long slur over the first two measures and rests in the last two.

80

Musical score for measures 80-83. The system includes a vocal line and a piano accompaniment. The piano part features sixteenth-note patterns with sixteenth rests and sixteenth beams, with sixteenth rests indicated by a '6' below the notes. Dynamics include *p*, *pp*, and *rit.* A long slur covers the piano part across all four measures. The vocal line has a long slur over the first two measures and rests in the last two.

84

Musical score for measures 84-85. The system includes a vocal line and a piano accompaniment. The piano part features sixteenth-note patterns with sixteenth rests and sixteenth beams, with sixteenth rests indicated by a '6' below the notes. A triplet of sixteenth notes is marked with a '3' above. The system ends with a double bar line and a fermata on the vocal line. A *ppp* dynamic is indicated in the piano part. A small asterisk is at the bottom right.



# 4. Childness Fresh - Entry of October 20th

George MacDonald (1824-1905)

M. Ryan Taylor

Improvisatorily [parts only needs to line up exactly where 'barlines' appear]

About  $\bullet = 64$

*p*

Lead \* Lead \* Lead \*

This system contains the piano accompaniment and the beginning of the vocal line. The piano part features a treble and bass clef with a dynamic marking of *p*. The vocal line is on a single treble clef staff. The tempo is indicated as 'About  $\bullet = 64$ '. The key signature has one sharp (F#). The system concludes with three 'Lead' markings, each followed by an asterisk.

4

*p* I shall with child - - - ness fresh, look up

Lead.

This system continues the piano accompaniment and the vocal line. The vocal line begins with a measure rest, followed by the lyrics 'I shall with child - - - ness fresh, look up'. The piano part continues with a treble and bass clef. The system is marked with a '4' at the beginning and a 'Lead.' marking at the end.

7

to thee; Thou, see - ing thy

3

\*

This system continues the piano accompaniment and the vocal line. The vocal line begins with a measure rest, followed by the lyrics 'to thee; Thou, see - ing thy'. The piano part continues with a treble and bass clef. The system is marked with a '7' at the beginning, a '3' (triple) marking over the piano accompaniment, and an asterisk at the end.

9

child with age en-cum-bered sore,

*And.*

11

wilt round him bend thine arm more care-ful-ly.

*\* And.*

14

*f* And when grim Death doth take me by the throat,

*\* And. \**

18

*mp* Thou wilt have pi-ty on thy han-di-work; *p* and draw my

*p* 3

\* *Red.* \*

23

soul out, glad-der than thy saved crea-tures from the nar-row ark

3 3 3

*Red.* 3 3

\* *Red.*

26

who rush-ing out leaped and laughed and cried for

3

\*

28 *ff*

joy, *p* And the great rain - bow

*f* *p*

6 3

*leg.*

31

strode a - cross the dark.

*pp*  
*rit.*

*leg.*

\*

# 5. To Part for Praise - Entry of December 12th

George MacDonald (1824-1905)

M. Ryan Taylor

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The first system begins with a vocal line in common time (C) and a piano accompaniment. The tempo is marked 'Non-Rubato' with a quarter note equal to 104. The piano part starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The vocal line has a dashed line above it indicating a breath mark. The lyrics 'Give' are placed under the vocal line. The second system starts at measure 5. The vocal line continues with the lyrics 'me a world, to'. The piano accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The third system starts at measure 9. The vocal line has the lyrics 'part' and 'for'. The piano accompaniment features a forte (*f*) dynamic. The score concludes with a double bar line and repeat dots.

14

praise and sun - der, for praise,

*mf*

17

praise for praise and

*p*

20

sun - der. —

*f*

*p*

24

The brooks be bells, the brooks be bells, the brooks be

28

bells, be bells, be bells, be bells;

30

The winds in caverns dumb, a -

33

wake fife and flute, fla-geo-let and voice; The

*mf* *f* *p*

36

(fi - er) shook earth it - self be the great drum;

*ff*

39

Ri - vers, seas, ice - bergs fill the

*mf* *f* *p*



43

great score up and un - der;

*mf* *f*

*Red.* \*

46

Let the air the re - gions bass out

*f*

3

50

thun - der! out

*ff*



# The Last Page

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## What I ask of you . . .

I ask that you be vigilant in informing me whenever you perform this music. No matter what the performance venue (concert, church, recital, symposium, etc.), your notifying me of each performance ensures that I can keep an up-to-date performance record of the piece as well as receive a performance royalty from my performing rights organization, ASCAP (the American Society of Composers, Authors, and Publishers). This royalty payment, *which costs you nothing*, contributes greatly to my being able to continue to compose new music for you.

Please send the following information to [admin@vocalworks.org](mailto:admin@vocalworks.org) or by mail to M. Ryan Taylor, c/o Vocal Works, 856 N 350 W, American Fork, UT 84003:

- ♪ **Title of the work/s performed**
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- ♪ **Date and location of the performance/s**

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My sincere thanks for your support. I look forward to many years of making music together. Please keep in touch.

All the best to you,

*M. Ryan Taylor*